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TMFD 144-Intro to Design Theory and Criticism:
A Peer Review of Teaching Benchmark Portfolio

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Abstract

In this benchmark teaching portfolio, I examine TMFD 144: Intro to Design Theory and Criticism. It is offered every semester. The course focuses on visual literacy in the art and design fields. The overarching course goal is to teach students to actively “see” and interpret the visual world. Students should also learn to communicate clearly and effectively about the visual aspects of art and design as well as their interpretation. This course is a required foundation course for all TMFD majors and minors. It is also an ACE 2 course that enrolls students from across the university. The course is taught entirely online through Canvas. For the portfolio I examined trends in scores on an assignment that students revised three times over the semester. Students wrote 2 short essays on 2 different paintings. The assignment is intended to demonstrate student competency and the internalization of course materials. The findings indicated an average 4% improvement over the semester but when drilling down there was high variability in students scores in both the midterm and final essays as indicated by high standard deviations. The assignment has potential to be an excellent assessment but it needs modified to accommodate the diverse knowledge and skill set that an ACE course includes. I make suggestions to adjust the criteria, provide more structure in the assignment and to more clearly connect for students, the assignment to course goals and weekly workloads.

Key words: Design, Art, Visual literacy, Interpretation, Description

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Objectives for Portfolio

I chose TMFD 144: Intro to Design Theory and Criticism for the Peer Review of Teaching Project because it is an online format, offered every semester, and has a high enrollment. The course content requires evaluating, describing, and analyzing visual images using only written communication skills. Enrollment for the course is diverse, both in academic year and program, given the fact that this is an ACE 2 course. Students enroll with a wide range of written communication skills and art/design knowledge base. This diversity has made developing course materials, assessments and organization challenging and based on previous years' evaluations I believe there is room for improvement. This project will provide insight into where these improvements might be made and what aspects are working well.

My main goal is to understand to what degree students are learning and applying information and examples from the coursework (textbook, readings, videos). For the portfolio, I focused on examining the results of a semester long assignment that is intended for to demonstrate student competency on course materials. Students write essays on 2 paintings not specifically discussed in regular course materials. Each time students encounter these paintings they are expected to revise their previous work/submissions in relation to the course materials up to that point. The goal is a progression from something more general to more specific. This progression should demonstrate the use of appropriate terminology, contextual information and the student's personal response to the work. Specifically, I am interested in whether or not the assignments/quizzes are actually preparing students for the assignment and if the reoccurring assignment is accurately measuring student competence. A secondary goal for this portfolio is to examine how the scores distribute across academic year and major. This teaching portfolio will be used for my tenure package as well.

Description of the Course

Course Goals and Learning Outcomes

The goals for this course are linked to the ACE 2 learning outcome that applies to this course which is: Achievement-Centered Education (ACE) requirement in Student Learning Outcome #2: Demonstrate communication competence in one or more of the following ways: [**\(d\) by creating and interpreting visual information.**](#)

The primary course goal is for students to learn to "see" the visual world not just look at it passively. By the end of the course students should be able to make specific and accurate connections between subject and content (subjective) and form (objective). They should be able to effectively communicate about their analysis in written format. The following four goals are in aid of this larger goal and intersect in the idea that all visual forms created by humans communicate either through artistic intention in the form and/or the viewer's associations with the form.

1. Describe accurately what they see (objective) using appropriate terminology to accurately and specifically describe the form including the individual elements present (color, line, shape, texture, pattern, value) and the way those elements are organized (balance, proportion, rhythm, movement, emphasis).
2. Analyze the relationship between form and content in artwork and design.
3. Comprehend the ways in which visual organization (objective) influences interpretation (subjective).
4. Recognize the impact of artist/designer's and viewer's personal, social, and cultural contexts (subjective and objective) in creating, comprehending and interpreting images and objects.
5. Develop an objective set of criteria for assessing the relative merits of visual images, objects, and the built environment

A secondary goal is to broaden students' exposure to art and design; to expand their definition or concept of 'what is art?' and 'what is design?' beyond the familiar. And so, examples ranging from fine art (paintings, sculpture, prints, drawings, etc.), product design (from teapots to furniture), media (graphic design, film, photography), fashion (apparel, accessories) and the built environment (interiors, architecture) are presented to students throughout the course. The idea is that even objects such as a chair or a teapot or an interior are built from the same visual elements using similar organizational principles as for instance a painting and are equally important as a means of personal expression and the communication of meaning through their physical forms.

Context

As an ACE 2 course it fulfills a general education requirement for all students in any department. It is the required ACE 2 course for all TMFD majors.

As a 100-level course it is an introductory course and is intended for Freshman and Sophomores. It is considered a foundation course providing knowledge and skills necessary for success in upper level department courses. All TMFD majors and minors are required to take it.

Everyone is continually interpreting and ascribing meaning to the visual world and/or trying to create a visual expression of who they are and what is important to them. Students (generally) start the course with the ability to infer and find meaning in what they see (the world is increasingly visual) but they do not have either the knowledge or ability to connect meaning or content to the form. & This course is meant to help students look both at the surface and beyond the surface to consider meaning as both what the artist or designer is trying to express and what the viewer sees and understands. Each is essential and each is tied to the form. This skill is important as the career paths of most students in TMFD relate to design, either as designers themselves or those who need to assess designed objects.

Enrollment Demographics

The course fulfills the ACE 2 requirement so it draws students from across the university. In previous semesters the enrollment cap on the course was 40 but Spring 2019 the cap was increased to 80 a change which significantly shifted the course demographics. The breakdown in previous semesters the distribution of enrollment favored TMFD majors versus non-TMFD majors. Additionally, some of the non-TMFD majors had a TMFD minor. For Spring 2019, the increased course capacity coupled with the relatively stable enrollment meant non-TMFD majors became a majority in the course. (See Chart 1). In terms of academic year, students were pretty evenly distributed between the freshmen (n=20), sophomores (n=18), juniors (n=17) and seniors (n=18).

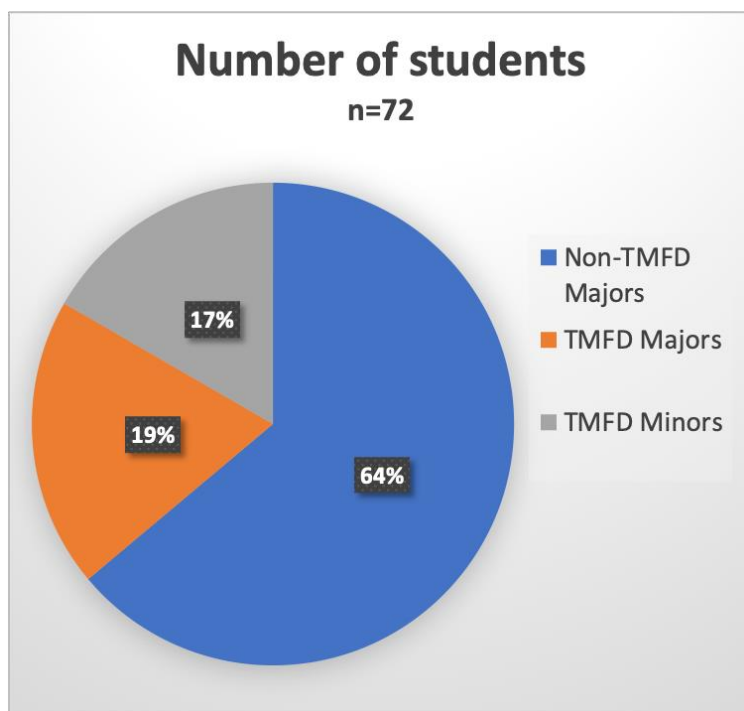


Chart 1: Course Enrollment Distribution-Academic Program

Teaching Methods and Course Materials/Activities

Course Materials/Organization

The course is delivered completely online using Canvas. The course is divided into 2 halves with the first half focused on interpreting content and meaning and the second half focused on visual analysis/description of the form. Within those 2 main divisions the course is further divided into 14 weekly (some biweekly) modules each focused on a specific topic with appropriate readings from the textbook and including online articles and videos.

- The textbook provides factual and foundational knowledge about concepts and terminology related to the elements of art, the principles of organization and content in different types of artwork.

- The online articles and videos that introduce specific case studies of artworks or design related to each module's topic. The main source for these is smarthistory.org an online non-profit teaching resources that provides articles and videos by art historians, museum curators, other experts in the field of art and design.
- Online articles/videos that provide support for important course concepts discussed in the textbook. These provide alternative explanations to these ideas including examples.
- Examples of good to excellent answers to some questions on the assignments (after grading is complete) so students have additional examples from which to draw as they proceed through the course.

Regular Assignments

Assignments are due every 2-3 weeks and typically cover 2 modules. There are 11 assignments with the lowest score dropped. The assignments are open book/open note and include a combination of 3-5 essay and/or short answer questions. The questions are focused on application and/or assessment of course materials. The assignment questions ask for both objective analysis and subjective interpretation and some of each are included on each assignment (Goals 2-5) and include:

- Essay questions focused on specific elements of art (line, shape, color, value, texture) and principles of organization (balance, movement, dominance, rhythm, scale).
- Essay questions that focus on compare and contrast between 2 artworks in relation to their use of the elements of art and principles of organization
- Essay questions that include sub-questions asking for personal interpretation based on an objective description/analysis

Quizzes

There are 3 periodic quizzes which are spaced evenly throughout the semester. The quizzes focus on assessing students' comprehension of accurate/appropriate vocabulary to describe/interpret art and design (Goal 1). They are open book/open note and delivered on Canvas with a 45-60-minute time limit and include multiple choice, true/false, matching, and similar kinds of questions.

Semester Long Assignment

The students are introduced to 2 paintings, one representational and one nonrepresentational, the first week of the course and asked to describe them (*See images of paintings*). Both a representational and nonrepresentational artwork were chosen because each presents unique challenges in the application of subject, form and content. Representational art is usually easier to discuss content and subject but hard to bring form in sufficiently whereas with non-representational form takes precedence but content is more elusive. At this point students are not given any background information about these paintings. This is a pre-test to see how well students can describe and analyze in

written form and what they can 'see' in the paintings. It provides a baseline example about how description and analysis changes with the introduction of knowledge about the work and concepts and terminology related to content and form.

Students encounter these 2 paintings a second time for the mid-term assignment. Students are again required to describe and analyze the same 2 artworks but now apply the concepts from the first half of the course (focused on content and meaning) in their writing. They are given more background information about each work at this point to aid in their analysis. Finally, the paintings appear for a third time in the Final assignment. This time students are required to revise their mid-term essays based in feedback and expand on their answers to incorporate knowledge from the second half of the course (focused on form/visual syntax). The rubric for the final assignment is set up in such a way so that students who do not revise and expand will earn a lower score on their essays than they did on the midterm. This assignment applies all the goals of the course as students engage with these artworks and base their essays on background information, visual description and personal interpretation.

Teaching Rationale (including changes from previous semesters)

Activities

Significant changes were made after I was first assigned the course including reducing the assignment workload and diversifying the course materials. Originally, the course included 15 assignments and 8 quizzes dispersed throughout the semester. After teaching the course for the first year, I reduced the assignments and eliminated quizzes and added a midterm and final. In the second and third years of teaching the course the midterm and final were traditional, timed exams with multiple choice, true/false, matching, multiple answer, short answer, and essay questions that reviewed the materials from each half of the course in a more comprehensive manner. In other words, at least half of the questions asked students to apply knowledge from multiple modules versus the regular assignments which focused exclusively on specific modules.

In the fourth year, I eliminated the traditional midterm and final in favor of the analysis of 2 paintings. My thinking was that 2 essay questions that could then be revised would be a logical application of the materials and require less stress for students in the long run. Student often indicated they struggled with the length and timed format of the exams. Also, from my end the potential for cheating was reduced since everyone needed to write their own essays versus questions like multiple choice where answers could be easily shared. I did not want to use the testing center because the course does have a number of students each semester taking the course at a distance. As well, I am more concerned with students' ability to successfully identify and analyze different aspects of art than memorization of terms. Even the multiple type questions often contained a component of identification such as choosing the best answer to describe a particular artwork.

I added quizzes back into the course to compensate for the lack of a traditional midterm and final as well as to provide another assessment tool, different from essays and short

answers. As a result, no particular type of assessment carries too much weight in the course. In part, this was an effort to accommodate the fact that some students are more successful in writing an essay while others do better with close ended questions versus the more open-ended nature of an essay as well as the written communication skills needed.

Over the last year, given the increased enrollment I have further reduced the workload because of the time it takes to provide useful and sufficient feedback has been adversely impacted. Feedback that is substantial is essential especially on the midterm essays. This is one of reasons I have chosen to examine this assignment for the portfolio. I am concerned about whether it is measuring students' competence and if it is too much work on top of other assignments. I have considered eliminating the essays completely or dividing them up across the semester. I am considering that the essays need to be more fully integrated into the weekly modules rather than as a standalone assignment so that students are considering the paintings when they are considering each of the concepts covered in the individual modules. Also, this might make the assignments better focused on helping students apply concepts within each module.

Course Materials

The other change I made after the first year of teaching the course (and with which I am very pleased) is the incorporation of short videos and articles which discuss specific artworks and designs into every module. Some of these also address important concepts from the textbook from a slightly different context. Most videos are under 10 minutes long and can easily be digested and articles are between 2-3 pages long. These provide expert voices on art and design in ways that are intended to engage students and make art and design interesting even to those who may not be inclined to appreciate art. Additionally, I have been able to choose examples from areas from which I am not an expert and that provide diversity in terms of non-western art and design as well as ethnic diversity within American art. Articles, readings and videos are primarily from online sources such as museum websites and smarthistory.org. I go through at least once a year and add and/or remove supporting materials in an effort to keep the content fresh.

Future additions to course materials

I see potential for creating a short video or audio for each module that discusses how all the readings and videos are related to the main idea of the module as well as how they relate to each other. This would provide a roadmap of sorts for students as they read the articles and textbook and watch the short videos provided.

I have also started to create audio feedback and discussion about some of the questions on the assignments as well as a discussion of feedback for the midterm. This is an effort to provide in depth feedback to all students. Also, some students have an easier time digesting information in an audio format than written, so the intent is to make feedback more accessible and digestible to all students. My plan is to continue to create a bank of audio files of feedback to

supplement the examples of good to excellent answers posted on Canvas for students' reference.

Analysis of Student Learning

Student Sample

As an online course it was difficult to get students to fill out the consent form however, I was able to get 45 forms accurately completed. There were a number of students who checked all the boxes on the form so I was unable to determine their wishes therefore I eliminated them from the study). Also, 2 students that completed the form did not complete the final weeks of the course including the final assignment and so these students were eliminated bringing the total participants to 43 students who consented. However, the participants fairly closely align with the overall course demographics in terms of academic program and so are representative sample in this sense (See Chart 1 and 2). The distribution by academic year diverges slightly from the entire enrollment with 15 freshmen, 11 sophomores, 9 juniors, and 8 seniors in the participant sample.

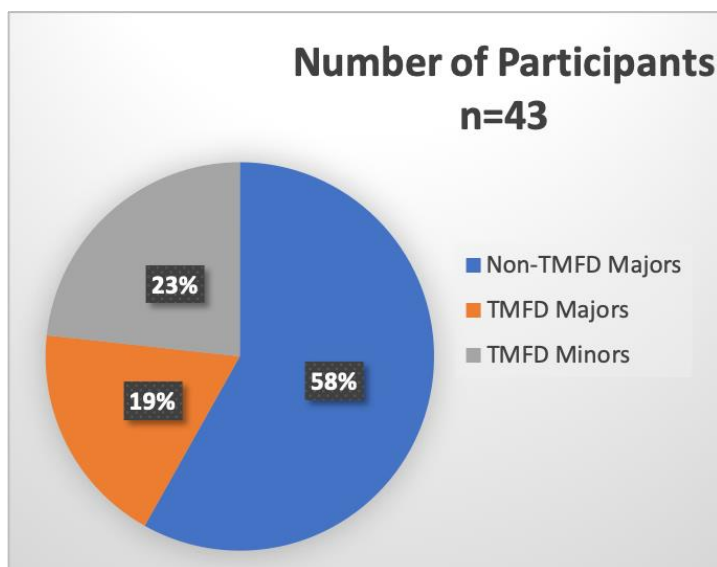


Chart 2: Distribution of Academic programs for participant sample

Analysis of Assignment Scores

My planned approach to this portfolio was to investigate student performance on the Midterm assignment and its revision (and expansion) through student scores. I am also examining differences in student performances between the 2 paintings. Each painting presents different challenges in the application of course concepts. I am interested in understanding differences in student performances between the 2 paintings, in other words, do they find one easier to describe and analyze than the other and do they improve more on one than the other for the revisions. One of my hypotheses was that the Courbet painting was more approachable in

terms of content and the Kandinsky in terms of form. If this were true it would result in better scores on the midterm for Courbet and better scores on the final for Kandinsky. This is because the midterm is more focused on content while the final is more focused on form. Both the midterm and final assignment encompass all the course goals and require a synthesis and application of information covered throughout the course. In aid of this I created a rubric that was used for both the midterm and the final. Minor revisions to the point distribution and criteria to include new materials covered in the second half of the course were made to the [rubric](#).

In order to assess this aspect more effectively I added a pre-test to the course. The pre-test required the students to describe 2 paintings (*see image 1 and 2*) the first week of the course and without any background knowledge of either artwork. The pre-test was a written essay and was graded based on depth and breadth of their discussion and description of the painting and not accuracy of terminology or interpretation. Students received one of three numeric scores based on their submission. For the purposes of the following analysis I divided the sample population based on the pre-test scores of high, mid, and low. The sample was fairly evenly distributed among the 3 groups with 16 in the high, 11 in the mid and 14 in the low groups. Within these 3 groups scores for each of the 2 paintings were examined as a group. Average scores were calculated for each painting within each of the 3 pre-test groups.

Midterm Essays

The average scores for the Kandinsky midterm essay were 79% for both the high and mid pre-test group and only slightly lower for the low group at 76%. All of the standard deviations were high for the midterm Kandinsky essays though with the lowest variability in the low pre-test group (see chart 3 and 4) indicating a wide range of actual scores within each group for the Kandinsky Midterm essays as can be seen in Chart 3. The high and mid groups are very close in both the average score and the maximum score but lowest in the minimum score. Whereas, the low group had the lowest standard deviation as can be seen in the smaller range of scores.

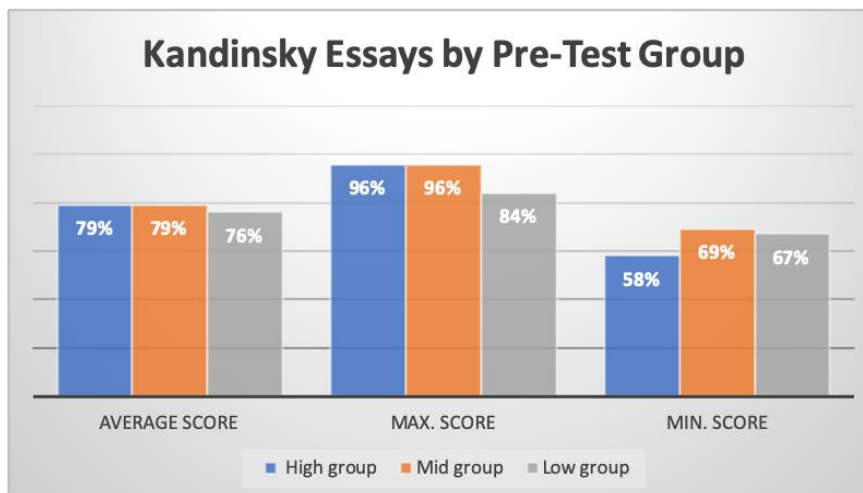


Chart 3: Distribution of Mid-term essays scores by Pre-Test Group

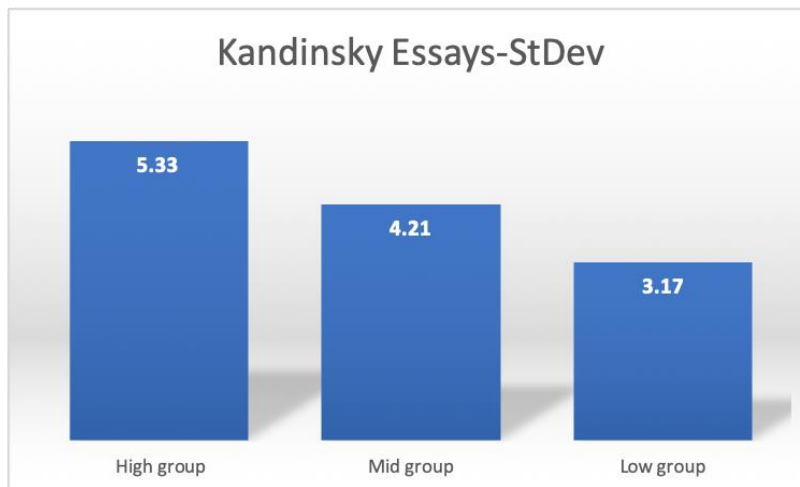


Chart 4: Standard Deviations for Kandinsky Midterm by Pre-test group

The Courbet midterm essay showed similar results to the Kandinsky across the pre-test groups with an average of 77% for the high group, 78% for the mid, and 74% for low. (See charts 5 and 6) The essays had similarly high standard deviations indicating a wide range of scores with again the lowest variability in the low pre-test group (Chart 5). The lowest standard deviation was in the low pre-test group as evidenced by the smaller distance between the maximum and minimum scores in the group.

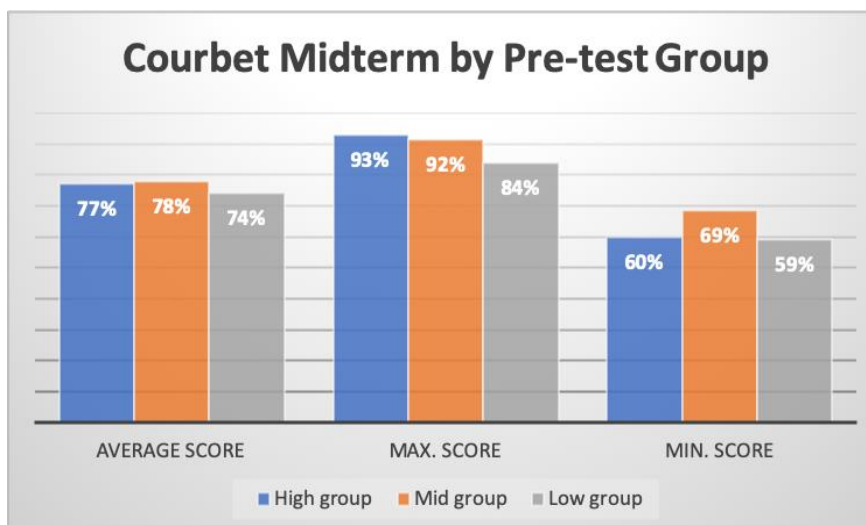


Chart 5: Distribution of Courbet Midterm Essays by pre-test group

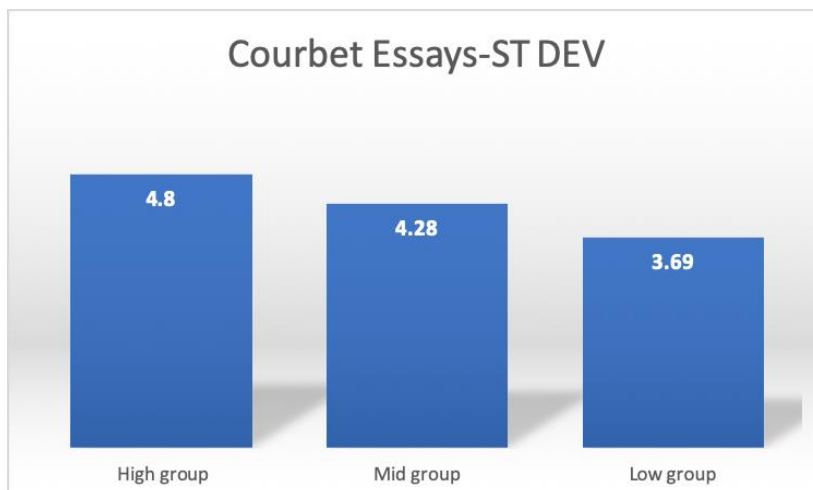


Chart 6: Courbet Midterm Standard Deviations by pre-test groups

In comparing student performance on the 2 essays, average scores were slightly better for Kandinsky than for Courbet across all 3 groups. As well the maximum scores for high and mid groups were slightly better for the Kandinsky while the low group had the same score for both paintings. The minimum scores for the high group was lower for Kandinsky while the mid group had the same minimum score for both essays. Conversely, the low group had a much higher minimum score for Courbet (67%) than for Kandinsky (59%). On the surface it seems like students in the mid and high groups were able to discuss and describe the Kandinsky more effectively than the Courbet but as noted previously these 2 groups had consistently higher standard deviations for both essays with the highest for the high pre-test group for the Kandinsky essay.

Final Essays

The final essays for Kandinsky had higher average scores than the midterms for both the high group, at 6%, and the low group, at 4%, but was stable for the mid group. In contrast, the Courbet final essays had 4% higher average scores than the midterms across all 3 groups. For both Courbet and Kandinsky, the greatest improvement was in the high group with a 6% increase for Kandinsky and 4% for Courbet (Charts 7 and 8).

Chart 9 shows the average shift in points for all 3 pre-test groups from midterm to final divided by painting. The high group gained the most average points for the Kandinsky, followed by the low group. The mid group showed almost no average point increase for the Kandinsky with only .35 points higher. For the Courbet the results across the groups was more consistent with the high group having a point increase of 2.11 points, the mid group with 2.05 points and the low group at 1.85. In summarizing all groups, based on the numbers, it seems like students were better able to make needed improvements to their analysis and description of the Courbet painting versus the Kandinsky. The Kandinsky results could be interpreted as an all or nothing scenario with less middle ground. In other words, students either did really well on the

Kandinsky or they struggled with it and for some reason those in the mid group really struggled to refine their work on Kandinsky while the high group was able to effectively improve their description and analysis for the final. The high and mid group partially support my hypothesis that the Kandinsky was more approachable in terms of describing its form. However, the Courbet scores were lower than the Kandinsky for all groups on the midterm and all but the mid group on the final. Still, it is important to keep in mind that the standard deviations for the final essays were also high indicating a wide range of scores, so some students really improved and others did not improve at all (Charts 10 and 11).

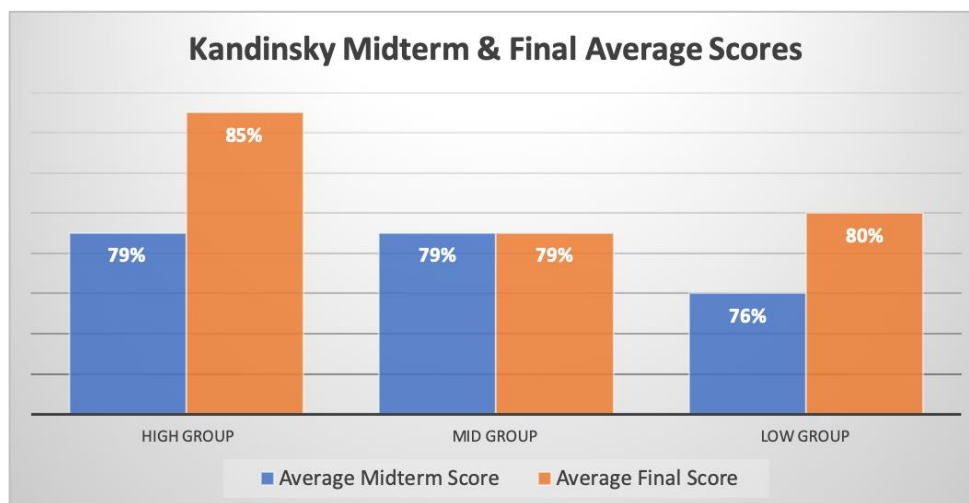


Chart 7: Comparison of Average Scores for Kandinsky Essays

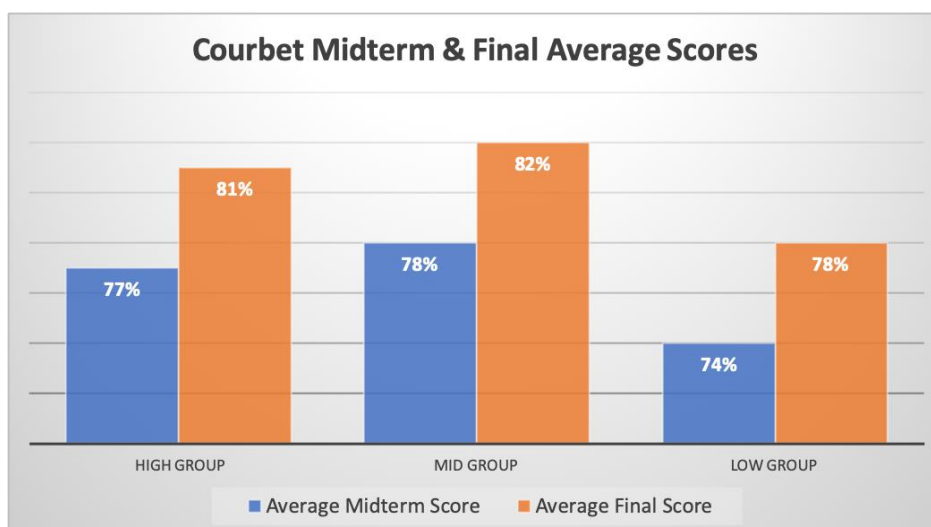


Chart 8: Comparison of Average Scores for Courbet Essays

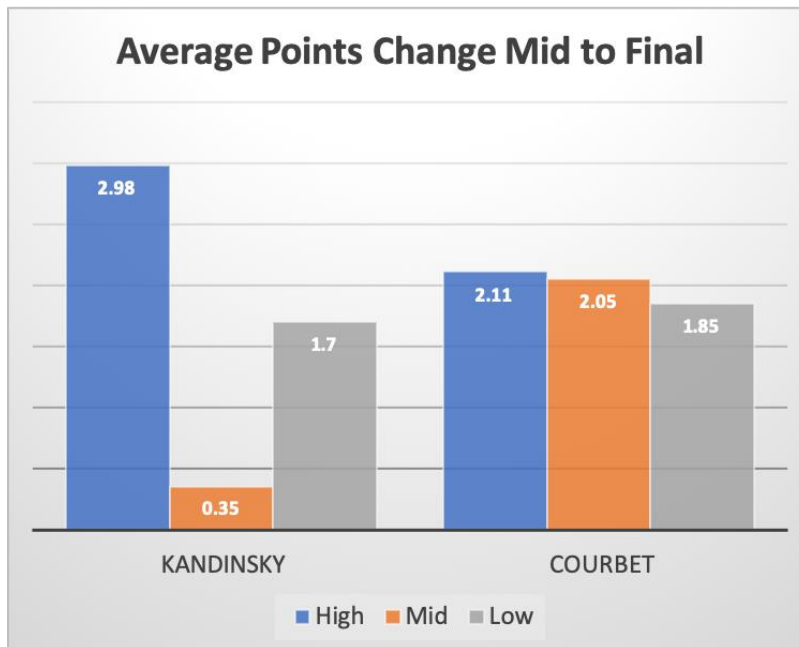


Chart 9: Average points change from midterm to final for both essays

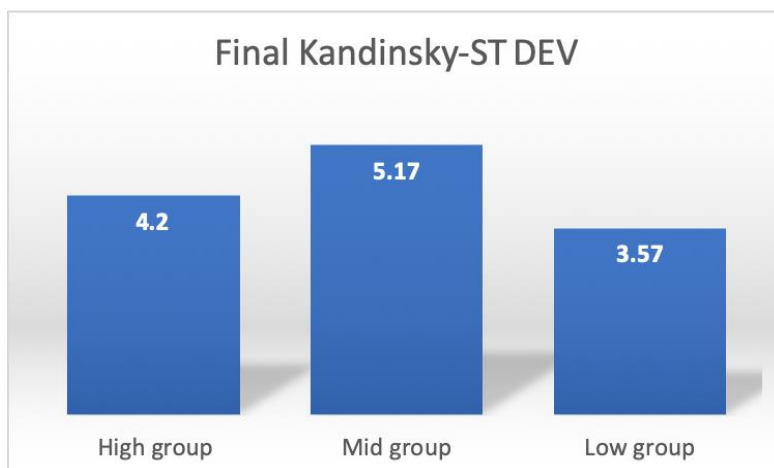


Chart 10: Kandinsky Final Essay-Standard Deviation

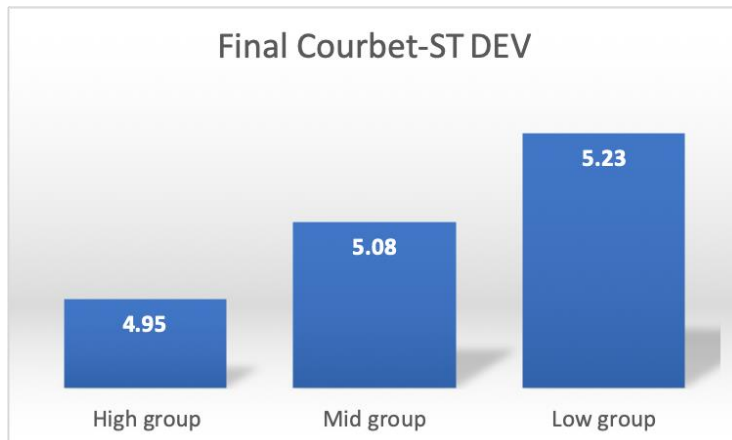


Chart 11: Courbet Final Essay-Standard Deviation

In terms of improvement from the midterm to the final essay, for the Kandinsky essays 63% of students in the high group, 45% in the mid group and 50% in the low group improved their scores while for the Courbet essays 75% in the high group, 82% in the mid group and 50% in the low group improved their scores. Though, it is possible that the greater improvement in the Courbet could be due to the fact that the midterm scores for all groups were lower for this essay than the midterm scores were for the Kandinsky essay. Students had more room for improvement on the Courbet. (Charts 12 and 13)

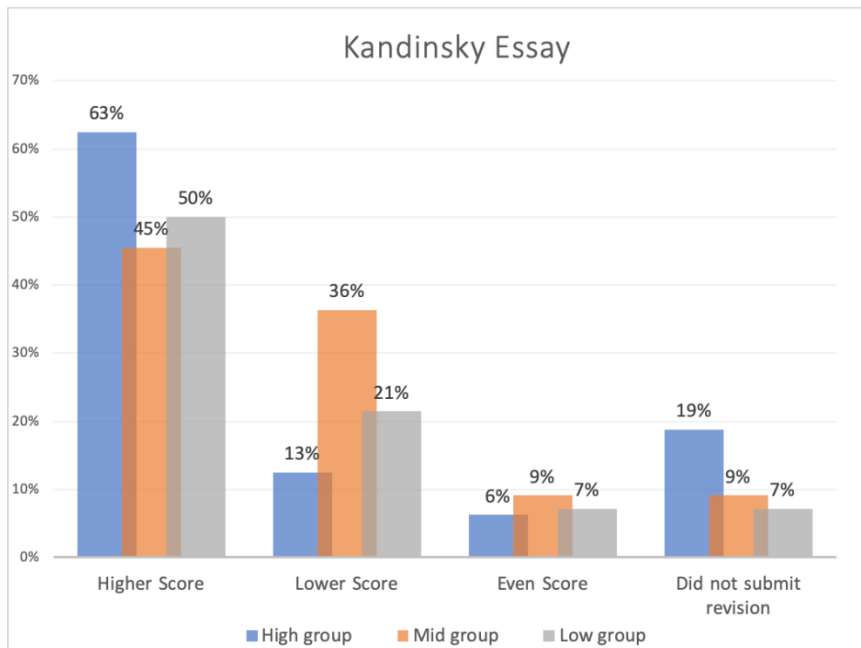


Chart 12: Student improvement on Kandinsky by Pre-Test Group

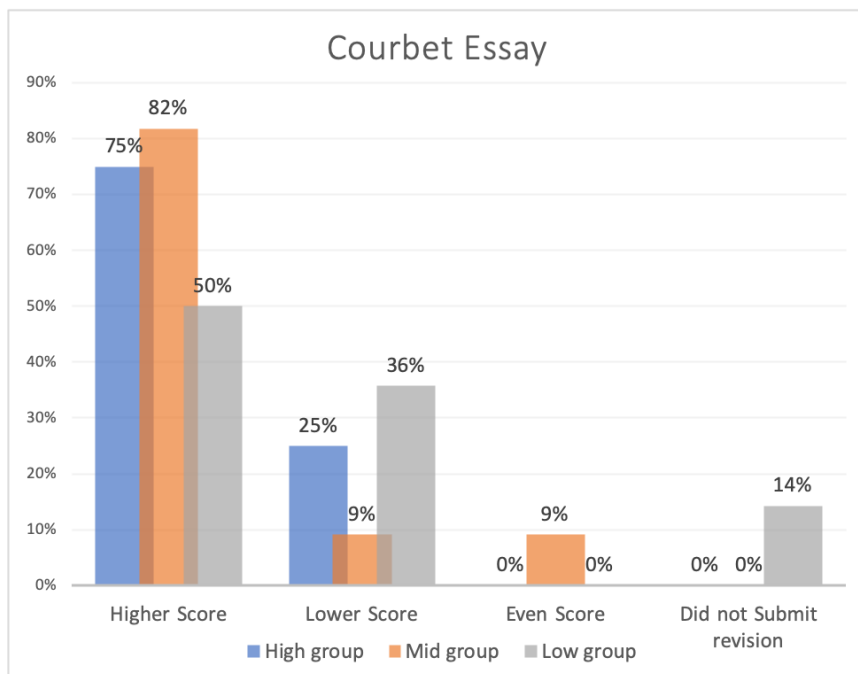


Chart 13: Student improvement on Courbet by Pre-Test Group

The greatest individual improvement for the Courbet essay from midterm to final was 7.75 points or 15.5% and for the Kandinsky it was 5.75 points or 11.5% in the high group. The most improvement in the mid group was 2.25 points or 4.5% for the Kandinsky and 5.75 points or 11.5% for Courbet. Finally, the most improvement for the low group was 5.25 points or 10.5% for Kandinsky and 6.25 points or 12.5% for the Courbet. Regardless of the averages there were students who exceeded the average in both the high and low groups. The most improved scores in the mid group for the Kandinsky were closer to average percentage change while the Courbet scores showed improvements more in line with the other 2 pre-test groups.

Some additional thoughts/considerations:

- A few students earned very high scores on the midterm and thus had less room to move their scores but certainly tended to maintain their high scores so the course materials are not consistently too hard for all students.
- The final grades are distributed diversely across academic year and program, i.e. both freshmen and seniors earned above average scores, TMFD and non-TMFD majors earned above average scores.
- There were also a number of students who did not make any revisions at all to their final essays and therefore automatically received a lower score than on the midterm. The students' scores for the essay they did not revise were excluded from the calculations. This behavior is significant especially given that a number of students who satisfactory scores on the midterm elected not to complete the revisions.

Summary

Reflections on Pre-Test

While the results indicated that the pre-test was not a reliable indicator of individual student scores on the final, I do think it was more useful in determining the low group and high group than the mid group. For instance, 63% of the high group improved their scores on Kandinsky and 75% on the Courbet while only 45% of the mid group improved on the Kandinsky while 82% of the mid group improved on the Courbet. The mid group from the pre-test was unpredictable in their performance on the midterm and final overall. However, while it may not have gauged student knowledge I think it could be useful to determine the level and type of writing skills with which students enter the course. Therefore, I plan on keeping it in the course activities but changing how I evaluate student submissions on the assignment. Going forward, I plan on using it to understand students' written communication skills as well as their ability to notice or 'see' the visual as outlined in the course goals. I will rate them on how well their initial submission matches the course goals. I will also provide a more defined assignment brief that provides an outline for students to guide their writing. Students will receive only a grade that reflects that they submitted the assignment.

Reflections on Midterm and Final Assignment

While a few students did make significant improvements in their essays from midterm to final and increased their score by a full letter grade, most increases were under 10% and a number of students earned lower scores on the final. Lower scores on the final were earned for various reasons including not making any revisions as well as not expanding on their essays in light of new course materials. The individual scores were widely variable across all groups with students in all groups making significant improvements in their essays while others made little to no improvement. Even though, most students improved their work from midterm to final, I would like higher improvements of more than the 4% average in future semesters. The analysis of the assignment indicates that as it currently exists it does not seem help students improve significantly or measure their understanding (since often students do well on regular assignments but not on this assignment). In designing, it I intended that it would be less work for students rather than more by the end of the semester. However, given that a number of students did not even attempt to revise their midterms it would seem that it is considered a significant amount of work by students.

Based on this analysis, one possibility that presents itself is that the amount of material students needed to apply on the assignment is too much for them to effectively remember given that for most students the course materials and topics are new in terms of how they are required to think about art. Also, in combination with some students comments on evaluations that I am making assumptions about students' interest in and ability to easily comprehend the materials in part because of my love for the subject.

In response to this analysis, going forward, I plan to keep the assignment as part of the course going forward but divide the assignment up into approximately 6-8 parts and integrate it into the weekly modules so that students are working on the essays as they go along. Then, at the midterm and final they can use their previous work on the paintings to help them complete their essays. In this way students can be working on the assignment at more frequent intervals throughout the semester rather than midterm and for the final. This should help students focus in on smaller sections making the assignment less daunting. This system will still require students to synthesize and draw conclusions about what they have written in these small sections. With that in mind, I would like to provide more structure in the assignment brief and instructions about how to approach the assignment. For instance, I would like to include an outline that students can use to organize their essays since many students do not seem to have much experience writing essays based on the submissions over the last 4 years.

Additionally, while the rubric was similar between both the midterm and final it was not identical. The differences were intentional in order to reflect how the course materials varied from the first half of the course to the second. I wanted to give more emphasis to new materials for the final, over revisions from the materials from the first half of the course and so distributed points in a manner that reflected those different emphases. I plan to refine the rubric based on changes on how I will deliver the assignment as discussed previously. I also want to make it more consistent across both major submissions and as part of that I am going to eliminate the points for individual criteria. As I was grading the assignments this semester, I found the points assigned confining in terms of evaluating student work as well as creating problems with the shift in emphasis from midterm to final as noted. It is hard to determine how many points each criterion is worth in relation to the others because the more it is worth the more it impacts the final score. Also, I would like to add more divisions for scoring for each criterion to allow for more nuanced assessment. Currently, there are 5 possible scores and I would like to add 5 additional divisions [between each of the current ones](#).

After making these changes, I plan to reevaluate the assignment. For the next evaluation I plan to analyze the individual rubric criteria rather than the scores as a whole in order to determine which criteria students find easier to meet and which they find challenging. As part of this, I will connect the criteria to specific course goals. After which, I will be able to make appropriate adjustments to supporting course materials and practice activities in light of the findings. For instance, add in more practice and/or more discussion and examples for areas that students find challenging while reducing some repetitiveness in places where they seem more at ease with the course concepts.

Additional Reflections

That the majority of students enrolled in the course are from academic programs outside of TMFD and even the College of Education and Human Sciences was a finding that I did not anticipate. With this in mind I will be revising some content to incorporate case study examples that might be more significant to other fields. For instance, based on this survey, of the non-TMFD majors there were 9 from Advertising/Public Relations and 3 from Graphic Design. I am

going to add in some examples of graphic art/advertising to provide additional diversity to case study examples. Especially from the late 19th through the mid-twentieth centuries advertising and art intersected resulting in what is known as commercial art.

This course is intended to be taken by Freshman and Sophomores as an introductory and/or foundation course. However, students are enrolling in their Junior and Senior years as well likely in part because it is an ACE 2 course. The breakdown of academic year is almost even among all 4 groups. The grades for each group vary slightly based on the participant sample but the averages for course final grades are between 79% and 83% with the lowest average grades for Freshman and Seniors. All final grade averages are above average where a C (73-78%) is considered average. Student comments on evaluations often link the fact that the course is a 100 level to how challenging the course should be but these results indicate that the challenges or lack of challenges the course presents relate more to the individual student than a student's academic year with all years earning As and Bs. Also, students in a variety of academic programs earned As and Bs. For instance, a Sophomore Agronomy major and a TMFD Freshman [both earned As.](#)

TMFD 144: Introduction to Design Theory and Criticism

College of Education & Human Sciences

University of Nebraska-Lincoln

Spring 2019

Dr. Mary Alice Casto

Introduction to the Course

In this course, students will learn to describe, analyze, interpret and evaluate visual forms ranging from fine art (paintings, sculpture, prints, drawings, etc.), product design (from teapots to furniture), media (graphic design, film, video, photography), fashion (apparel and accessories) and the built environment (interiors, architecture and landscape). You will note that these are all objects or images that have been created by humans; that is the focus of this course.

In addition, this course will help you to closely examine the meanings that are found (by you and by others) in a given design (art is also 'design') and how the actual physical form of an object, both its individual characteristics and organization contribute to its ability to communicate meaning in the world.

This is a reading and (primarily written) communication course and you will not *create* images or objects, but you will develop critical thinking skills that enable you to *interpret* "designed" images and objects. This course will introduce you to a vocabulary that will enable you to communicate with artists and designers and in fact everyone regarding visual images in the forms previously mentioned in this introduction. You will also learn criteria to analyze and interpret visual material.

This course satisfies an Achievement-Centered Education (ACE) requirement in Student Learning Outcome #2: Demonstrate communication competence in one or more of the following ways: (a) by making oral presentations with supporting materials, (b) by leading and participating in problem-solving teams, (c) by employing a repertoire of communication skills for developing and maintaining professional and personal relationships, or **(d) by creating and interpreting visual information.**

Course Goals

1. Learn accurate and appropriate vocabulary to describe and interpret visual images, objects and the built environment
2. Comprehend the ways in which visual organization (what something looks like) influences how we interpret art and design.

3. Analyze the relationship between form and content in artwork and design.
4. Recognize the impact of artist/designer's and viewer's personal, social, and cultural contexts in creating, comprehending and interpreting images and objects
5. Develop an objective set of criteria for assessing the relative merits of visual images, objects, and the built environment

Instructor

Dr. Mary Alice Casto
Department of Textiles, Merchandising & Fashion Design
223 Home Economics Building (HECO), East Campus, 68588-0802 mcasto2@unl.edu

Instructor Role

I want you to succeed in this course and will try to help you do so. The best and timeliest way to reach me (mcasto2@unl.edu) is via email. **I will typically respond to student emails within 24 hours on the weekdays (starting at 8 am on Monday and ending at 5 pm Friday) and 48 hours on the weekends.** Do not wait until a few minutes before the deadline to ask questions about an assignment as there is no guarantee that we will see it and respond before the due date/time.

If there is a **technical problem** while submitting an assignment or taking a test, let me know as soon as possible so we can work together to find the best solution. (See information under Due Dates and Submitting Assignments section for details about how to address technical problem with me). I will be available for correspondence through Canvas and I can meet with you in my office if it is necessary to discuss something in person.

My office hours are Tuesday 9-11. My office, HECO 223, is located in the Home Economics Building on East Campus.

Course Materials and Requirements

Required text:

Orcvik, Stinson, Wigg, Bone, and Cayton. (2013). *Art Fundamentals*, 12th edition.

You can purchase the textbook at the UNL Bookstore, and it is available on Amazon

Other resources:

All other readings, videos and online articles will be available on Canvas. These online resources provide important information on course topics and are required to complete assignments.

TMFD144 is designed as an online course delivered via UNL's Canvas system. Unlike a course in which you travel to a classroom to learn from an instructor and peers through face-to-face interaction, in this course you will view information entirely online in various formats (videos, online articles, and PDFs) and interact with the instructor and other students through online discussions, and complete and submit assignments and quizzes in Canvas.

Therefore, a reliable computer and internet connection are required to complete all the assignments and tests as well as to access supplemental readings and other visual materials. You are responsible for ensuring consistent access to these resources either through a personal computer or using UNL student resources in the library or other computer facilities.

Communicating About the Course

Be sure that you have your preferred e-mail address listed in MyRED. (<http://unl.edu>/>Current Student>MyRED).

The address listed there is the one used by the Canvas e-mail system, which is the primary way I communicate with students. Set your email preferences to allow mail from TMFD 144 and mcasto2@unl.edu into your regular mailbox. Make sure that mail from these addresses is not regarded as "spam." It is essential that you do this as you may otherwise miss important course updates and information. Missing updates could negatively impact your ability to correctly complete the coursework.

The other way I will consistently communicate course information is through the Announcement tab on the course Canvas site.

If you have a question please consult the syllabus, course schedule and announcements on Canvas prior to emailing me with your question, since I will assume that you have read these in any answer I give.

Also, make sure you have set your Canvas notifications to receive notifications (in the manner you choose) about announcements, grading, and other changes to the course. The settings are accessible by selecting "Account" on the left side and then selecting "Notifications."

In addition, there is a Canvas Discussion Board to which you can post questions regarding course guidelines and documents, grading policies, technical questions, scheduling and other issues regarding the organization or logistics of the course. I will check this discussion thread daily and answer the questions that are posted. **Everyone enrolled in the course can see what you post here so do not post any personal information but rather contact me directly via email.**

Student Role

BE AWARE: An online course demands more responsibility and greater self-discipline than a course in which you meet regularly with an instructor in a classroom. You must pay attention to the information in the **Schedule** and **Syllabus**. You must check your e-mail and the Announcement Page of the course site frequently. You must also schedule yourself to complete the assignments and prepare for the tests. I highly recommend scheduling daily time to work on this course in your calendar and to keep those commitments.

In terms of the time commitment required you will need to regularly spend anywhere from **10-15 hours a week** on the readings, videos and corresponding assignments presented online. This amount of time is roughly equivalent to what you would spend, both in the classroom (3 hours a week) and on work outside of class (per the University of Nebraska guidelines which requires a minimum of 2 hours of out of class work for each credit hour so a 3 credit course x a minimum of 2 hours = a minimum of 6 hours out of class time added to the 3 hours class time provides for **9 hours of work each week as a minimum for the course**). Keep in mind that depending on the week there will be some variability in the amount time you spend, particularly when the midterm and final exams are approaching.

Feedback on Assignments/Tests

I provide feedback for each question on the assignment individually through Canvas. This feedback is designed to help you improve your performance and work over the semester. I also post examples of good to excellent answers from previous students for most essay questions. These answer guides are available after the assignment closes and can be used to improve your work.

Due Dates and Submitting Assignments

You will find a course schedule under the **Syllabus tab in the main menu**. This document will tell you the due dates for all of the assignments, quizzes and exams for the entire course. The material for all assignments will be available to students under the **Modules tab in the main menu** at least one week prior to their due dates. Assignments will be available at least one week before their associated, assigned module(s). Quizzes will be available for 24 hours but once started will have a time limit for completion. **Please note, that all non-essay questions will be graded by Canvas but reviewed for accuracy by instructor.**

Important to note: The posted schedule is tentative and subject to change, especially the assigned readings and videos. I may add or subtract readings/videos for any number of

reasons, but generally in response student needs related to comprehension or time factors and providing additional resources on a topic for assignments and tests.

Late policy: **Late assignments will only be accepted for 1 day past the due date and will be docked 50% of the grade.** A one-hour grace period will be given after which the late penalty applies. For instance, an assignment turned in at 12:30 am, which is a half hour after the due date, will not be docked but if it is turned in at 1:30 am the score will be reduced by 50% of the earned grade on that assignment. The only exception is for an excused absence. With a valid, documented excuse a make-up will need to be scheduled within 2-3 days of the original due date. An excused absence is (primarily) a personal illness or family emergency (death, accident).

Late quizzes will not be accepted. They must be completed by their due date. Also, the Final Assignment cannot be turned in late since it is due during Final exam week.

I will not accept email submissions unless otherwise indicated.

In the event of a technical problem with Canvas that prevents you from submitting the assignment, you must send me an email that explains the situation and is accompanied by a **screen shot** of Canvas that proves that you have experienced a malfunction. Canvas has an excellent help with online chat that I highly recommend. I have often used it to address student issues but is available to all through the help tab on the left side of your Canvas homepage.

Since this course is taught in an online format you are responsible for ensuring that you have a reliable computer and internet connection to complete all assignments. Failure to ensure proper equipment and resources does not constitute an acceptable technical difficulty for the purposes of an extension or make-up opportunity.

In addition, to make up a test, the instructor must be notified in advance of the due date not afterward. With a valid, documented excuse a make-up will need to be scheduled within 2-3 days of the original due date. An excused absence is (primarily) a personal illness or family emergency (death, accident). If notified after the due date for the test, then the opportunity for a make-up test is not guaranteed but will be made available at the discretion of the instructor.

Assignments, Quizzes and Exams

The breakdown of assignments, quizzes and exams is as follows.

| | |
|---|---------------------------|
| Complete Introductory Activities | 50 points (5% of grade) |
| 6 Regular Assignments (drop lowest score) | 500 points (30% of grade) |
| 3 Quizzes | 300 points (20% of grade) |
| Midterm Essay Assignment | 100 points (20% of grade) |
| Final Essay Assignment | 100 points (25% of grade) |
| <hr/> | |
| | 1050 points (100%) |

Assignments and quizzes are based on the assigned course materials including:

1. Readings from the text
2. Additional posted readings
3. Videos
4. Online articles

Assignments will consist of essay questions and are open book and open note. It is advised that you read each assignment before reading and watching the assigned course materials. The assignments will always be available at least one week before the course materials they cover and can work on them as you go along in your readings. However, they must be submitted by the due date (see section about Due Dates).

Quizzes will consist of multiple choice, true/false, matching, fill in the blanks, multiple answer, and the occasional short answer. They will be open book and open note but will be timed. The time limit will vary according to the type of questions and number on each quiz but will never be longer than 1 hour. I will let everyone know in advance the specific time limit for each quiz so that you may plan accordingly. Once the timer starts it cannot be paused so it is essential that you study and make sure you have an undisturbed block of time. If you have legitimate conflict that does not allow you time in the designated 24 period to take the quiz, please let me know ASAP so we can work something out. Accommodations will be made at the instructor's discretion based on individual circumstances. Accommodations are not guaranteed for instance; a work schedule does not constitute a conflict unless a due date has been changed. Notification after the due date has passed will not be accommodated.

Details about the Midterm and Final Essay assignments will be provided as their due dates approach. Please be on the lookout for announcements related to the Midterm.

Percentage and letter grade equivalents for the course:

| | | |
|---------|----|---|
| 97-100% | A+ | Outstanding: exceptional understanding and creativity |
| 92-96% | A | Outstanding: exceptional understanding |
| 90-91% | A- | Excellent: a thorough understanding |
| 87-89% | B+ | Very Good: a high degree of understanding |
| 82-86% | B | Good: a competent understanding |

| | | |
|--------|----|--|
| 80-81% | B- | Adequate to good understanding |
| 77-79% | C+ | Adequate understanding |
| 72-76% | C | Below average understanding |
| 70-71% | C- | Less than adequate understanding |
| 67-69% | D+ | Poor understanding |
| 62-66% | D | Major deficiencies in understanding |
| 60-61% | D- | Minimal understanding or effort |
| 0-59% | F | Failing: little understanding or effort (Follows UNL Guidelines) |

Tools for Mastering Visual Skills

This course is based on your mastery of a set of *visual skills*. The readings and assignments aim at helping you master the skills. I will be grading you on your understanding of the materials covered. You will be expected to develop and refine your ability to describe through your writing, what art and design are, what are the components that comprise art and design and how they function to create and communicate meaning. To this end the clarity and conciseness of your written responses to the short answer and essay portions of the assignment and test questions must demonstrate your development and application of the conceptual information that is covered. You will also sometimes be asked to choose images to illustrate your understanding of visual concepts within each assignment. It is important that you choose carefully, so that your chosen images are well supported with your written responses.

Your writing must ideally be clear, concise, and accurate so be sure to give yourself the time that you will need to re-read and edit what you have written. Correct spelling and grammar are essential for effectively communicating your thoughts and ideas and so will be considered as part of the accuracy of your answers.

Collaboration and Plagiarism

ACADEMIC HONESTY:

Academic honesty is essential to the existence and integrity of an academic institution. The responsibility for maintaining that integrity is shared by all members of the academic community. To further serve this end, the University supports a Student Code of Conduct which addresses the issue of academic dishonesty. (See the *Undergraduate or Graduate Studies Bulletin* for complete text.) In accordance with the established procedures as described in the Code, students who commit acts of academic dishonesty are subject to disciplinary action and are granted due process and the right to appeal any decision.

Any questions regarding the procedures for handling incidents of academic dishonesty may be directed to the Dean of Students, 106 Canfield Administration Building (0418), 402-472-2021, who is primarily responsible for administering the Student Code of Conduct.

In addition to currently established procedures, the Academic Senate has passed a resolution which does, in proven cases of academic dishonesty, prevent a student from dropping the course during the semester. If the student has already dropped the course, the instructor has the right to add the name of the student back to the Final Grade Roster and give the student an appropriate grade. **Source: UNL, Academic Services Handbook, Rev. August 2007.**

An excerpt from the UNL Student Code of Conduct concerning cheating and plagiarism is given below (see the Undergraduate Bulletin for complete text):

The maintenance of academic honesty and integrity is a vital concern of the University community. Any student found guilty of academic dishonesty shall be subject to both academic and disciplinary sanctions. Academic dishonesty includes, but is not limited to, the following:

Cheating: Copying or attempting to copy from an academic test or examination of another student; using or attempting to use unauthorized materials, information, notes, study aids or other devices for an academic test, examination or exercise; engaging or attempting to engage the assistance of another individual in misrepresenting the academic performance of a student; or communicating information in an unauthorized manner to another person for an academic test, examination or exercise.

Fabrication or Falsification: Falsifying or fabricating any information or citation in any academic exercise, work, speech, test or examination. Falsification is the alteration of information, while fabrication is the invention or counterfeiting of information.

Plagiarism: Presenting the work of another as one's own (i.e., without proper acknowledgment of the source) and submitting examinations, theses, reports, speeches, drawings, laboratory notes or other academic work in whole or in part as one's own when such work has been prepared by another person or copied from another person.

Student Code of Conduct

The College has a standard code of conduct that involves consequences for specific academic and non-academic behavior that may result in a failing grade, probation, or suspension from the college.

Students will be held to the Student Academic Code of Conduct for all work in this course with the following consequences for violations:

- Assignments may be worked on with fellow students as long as each student's final submitted answers demonstrate their individual and unique written work. Any evidence of cheating by providing or sharing answers on an assignment will result in 0 for that

assignment. Additional evidence of cheating after the first incidence will result in a 0 for the entire course.

- For the open book Quizzes and Exams, students are **required** to work alone; not in a group or in the presence (in person or via phone or internet) of any other student.
- Students are not permitted to provide quiz or exam questions to fellow students. Both the provider and the receiver in such a scenario have cheated under the guidelines set forth in the Code of Conduct. Both students will be penalized for the violation.
- Any evidence of sharing or providing exam questions and/or answers or working in a group on the exam will result in a 0 on the exam for all involved parties. A second incidence of cheating (either on an assignment or exam) will result in a 0 for the entire course without the option to drop or withdraw from the course.

Accommodations for Students with Disabilities

If you have a disability that may substantially limit your ability to participate in this class, please contact a Vocational Special Needs Counselor, located in the Student Services Office on each campus. UNL will provide reasonable accommodations for persons with documented qualifying disabilities. However, it is the student's responsibility to request accommodations. For further information, please contact the Student Services Office at your campus.

Use of Student Work

The ownership of student works submitted in fulfillment of classroom requirements shall remain with the student(s): By enrolling in classes offered by UNL, the student gives the College license to mark on, modify, and retain the work as may be required by the process of instruction, as described in the course syllabus. The institution shall not have the right to use the work in any other manner without the written consent of the student(s).

To TMFD Majors Only

At the time of registration for TMFD 498 Internship, all TMFD majors must, without exception, have a minimum 3.0 GPA in the major, and 2.5 GPA overall.

Appendix 2: Assignment Briefs (with image links)

Courbet Essay:

This is one essay of two required for the Midterm assignment. This is essay is over *Burial at Ornans* by Gustave Courbet. There is a rubric which will be applied to your essay. You must upload a file with your answer. Please clearly designate the painting discussed in your heading. Also, please put your name on all pages of your document. **You may only upload a Word or PDF file.** It is also helpful to put your name and the artist last name in your file name.

See the assignment brief for details about the requirements. Also, consult the rubric for assessment criteria.

Here is the question:

For Gustav Courbet's *Burial at Ornans*, describe and analyze the component parts (subject, form, content) as accurately and completely as possible. Some things to consider and explain in your answer (not an exhaustive list) are: what details establish the work's subject? Which details contribute to the work's form? Which details suggest other aspects of the work's content, such as themes, contexts, and symbols? Suggest areas which may require further investigation to fully understand content (when doing this make sure you have consulted the provided materials to verify that this information is not available to you).

For a color image, go [here \(Links to an external site.\)](#)[Links to an external site.](#)

Kandinsky Essay:

This is one essay of two required for the Midterm assignment. This is essay is over *Composition VII* by Vasily Kandinsky. There is a rubric which will be applied to your essay. You must upload a file with your answer. Please clearly designate the painting discussed in your heading. Also, please put your name on all pages of your document. **You may only upload a Word or PDF file.** It is also helpful to put your name and the artist last name in your file name.

See the assignment brief for details about the requirements. Also, consult the rubric for assessment criteria.

Here is the question:

For Vasily Kandinsky's *Composition VII*, describe and analyze the component parts (subject, form, content) as accurately and completely as possible. Some things to consider and explain in your answer (not an exhaustive list) are: what details establish the work's subject? Which details contribute to the work's form? Which details suggest other aspects of the work's content, such as themes, contexts, and symbols? Suggest areas which may require further investigation to fully understand content (when doing this make sure you have consulted the provided materials to verify that this information is not available to you). For a color image, go [here \(Links to an external site.\)](#)[Links to an external site.](#)

Final Essay Brief:

This portion of the final exam does not have a time limit beyond the due date. You have until **Wednesday, May 1** at 11:59 pm to complete it. It is worth 50 points. **No late submissions will be accepted.**

For this part of the final you will be redoing your analysis of the Courbet and Kandinsky paintings you were assigned for the Midterm. In other words, you are writing a revised essay that discusses subject, form and content for the painting. Please use these instructions, the announcement, the written and audio/video feedback and the rubric as a guide for your revision.

Please read the rubric carefully as it has changed slightly to reflect greater emphasis on the materials from the second half of the course.

You may start with your given answers on the Midterm but you are expected to revise, expand and improve them based on the feedback and through the incorporation of new knowledge from the second half of the course, namely about color, line, shape, texture, pattern (if applicable) and value and how the principles of design/organization are used to combine and/or apply them in each work. As well, what kind of space is used and how are the elements of art applied to create the type of space (deep, moderate, decorative, shallow).

Writing an essay means that you are doing more than answering individual questions you are making an extended argument. In this instance, your argument is what you think the content of the painting is based on your analysis and detailed description of the form and subject. The evidence for your argument should be the painting itself. I suggest starting with subject, and then form and then content for representational works. For abstract works, the order may be more form, subject, content or even form, content, subject. Always make sure you are supporting your arguments and thoughts with specific examples from the paintings. Remember the more thoroughly you describe the form the more evidence you will have to support your assessment of content. And, when you write about content make sure you provide examples from the form to support your ideas.

You may reference course materials in your answer but make sure the essays are your thoughts in your words based on what you see and what you have read.) You may make further investigations (beyond the course materials) into your assigned artworks if you desire but this is not required. However, it may help with your analysis of the painting especially in terms of content.

Make sure you are correctly citing for all paraphrasing and direct quotations.

Word documents or PDFs should be uploaded to Canvas. Other formats will not be accepted.

Please proofread for clarity and check for correct spelling.

I will examine your previous attempt, the rubric and comments on that Assignment when grading the final assignment so make sure you use them as a starting point for your revised and expanded analysis and description.

Appendix 3: Midterm and Final Assignment Rubrics

Midterm Assignment

| Criteria | Ratings | | | | | Pts |
|--|--|--|--|--|--------------------------------------|---------|
| Subject Subject (or lack of clear subject) accurately reflects what is visually represented in the painting. Supported by evidence or examples from the work and readings/videos. | 2.5 to >2 pts Excellent | 2 to >1.5 pts Good | 1.5 to >1 pts Satisfactory | 1 to >0 pts Fair | 0 pts Poor | 2.5 pts |
| Form Description of form is detailed and specific and accurately reflects the visual appearance of the painting. | 7.5 to >7 pts Excellent | 7 to >6 pts Good | 6 to >5 pts Satisfactory | 5 to >4 pts Fair | 4 to >0 pts Poor | 7.5 pts |
| Content Analysis reflects what is represented in the painting based on an informed interpretation. Analysis is supported by specific examples from the description of form. Considers materials from course materials/readings about the painting. | 10 to >8.5 pts Excellent | 8.5 to >7.5 pts Good | 7.5 to >6.5 pts Satisfactory | 6.5 to >5 pts Fair | 5 to >0 pts Poor | 10 pts |
| Content Considers artist context, viewer context (your impressions) and/or aspects of iconology/symbolism in the painting and how those impact interpretation of content. | 10 to >8.5 pts Excellent | 8.5 to >7.5 pts Good | 7.5 to >6.5 pts Satisfactory | 6.5 to >5 pts Fair | 5 to >0 pts Poor | 10 pts |

| Criteria | Ratings | | | | | | Pts |
|---|-----------------------------|---------------------------|--------------------------------|---------------------|---------------------|--|---------|
| Terminology/Concepts Applies terms and concepts from course readings/videos accurately and effectively throughout. | 5 to >4.25 pts Excellent | 4.25 to >3.75 pts Good | 3.75 to >3 pts Satisfactory | 3 to >2 pts Fair | 2 to >0 pts Poor | | 5 pts |
| Content Considers any gaps in knowledge and understanding in determining content accurately. In this assessment of gaps it is apparent that course materials have been consulted, i.e. there are no questions posed as unanswered for which there is a potential answer provided | 5 to >4.25 pts Excellent | 4.25 to >3.75 pts Good | 3.75 to >3 pts Satisfactory | 3 to >2 pts Fair | 2 to >0 pts Poor | | 5 pts |
| Form At least 2 Principles of Organization are applied to description of form. Explanation provides evidence through description of relevant visual components in the painting | 7.5 to >7 pts Excellent | 7 to >6 pts Good | 6 to >5 pts Satisfactory | 5 to >4 pts Fair | 4 to >0 pts Poor | | 7.5 pts |
| Clarity of writing Limited spelling and grammatical errors. Uses the headings: Subject, Form and Content, to organize essay for each painting. Paragraphs are used for each main idea even within each heading. | 2.5 to >2 pts Excellent | 2 to >1.5 pts Good | 1.5 to >1 pts Satisfactory | 1 to >0 pts Fair | 0 pts Poor | | 2.5 pts |

Total Points: 50

Final Assignment Rubric

| Criteria | Ratings | | | | | Pts |
|--|--|--------------------------------------|---|----------------------------------|--------------------------------|---------|
| Subject Subject (or lack of clear subject) accurately reflects what is visually represented in the painting. Supported by evidence or examples from the work and readings/videos. | 2.5 pts Excellent | 2 pts Good | 1.5 pts Satisfactory | 1 pts Fair | 0.5 pts Poor | 2.5 pts |
| Form Description of form is detailed and specific and accurately reflects the visual appearance of the painting. Provides a "road map" of what is represented and/or the organization of form | 10 to >9 pts Excellent | 9 to >8 pts Good | 8 to >7 pts Satisfactory | 7 to >6 pts Fair | 6 to >0 pts Poor | 10 pts |
| Form The elements of art (line, shape, color, value, texture, and pattern) are referenced and applied appropriated in the description of the artwork | 10 to >9 pts Excellent | 9 to >8 pts Good | 8 to >7 pts Satisfactory | 7 to >6 pts Fair | 6 to >0 pts Poor | 10 pts |
| Form At least 2 Principles of Organization are applied to description of form. Explanation provides evidence through description of relevant elements of art in the painting that create and/or combine to create each principle | 7.5 to >7 pts Excellent | 7 to >6.25 pts Good | 6.25 to >5.5 pts Satisfactory | 5.5 to >4 pts Fair | 4 to >0 pts Poor | 7.5 pts |
| Form/Content Applies terms and concepts from course | 5 to >4.25 pts Excellent | 4.25 to >3.75 pts Good | 3.75 to >3 pts Satisfactory | 3 to >2 pts Fair | 2 to >0 pts Poor | 5 pts |

| Criteria | Ratings | | | | | Pts |
|--|---|---|--|---|---|---------|
| readings/videos accurately and effectively throughout including correct terminology related to the elements of art. | | | | | | |
| <p>Content</p> <p>Analysis reflects what is represented in the painting based on an informed interpretation. Analysis is supported by specific examples from the description of form. Considers materials from course materials/readings about the painting.</p> | <p>7.5 to >7 pts</p> <p>Excellent</p> | <p>7 to >6.25 pts</p> <p>Good</p> | <p>6.25 to >5.5 pts</p> <p>Satisfactory</p> | <p>5.5 to >4 pts</p> <p>Fair</p> | <p>4 to >0 pts</p> <p>Poor</p> | 7.5 pts |
| <p>Content</p> <p>Considers artist context and viewer context (your impressions) in the interpretation of content and understanding of form. As well, considers aspects of iconology/symbolism if appropriate.</p> | <p>5 to >4.25 pts</p> <p>Excellent</p> | <p>4.25 to >3.75 pts</p> <p>Good</p> | <p>3.75 to >3 pts</p> <p>Satisfactory</p> | <p>3 to >2 pts</p> <p>Fair</p> | <p>2 to >0 pts</p> <p>Poor</p> | 5 pts |
| <p>Writing/Formatting</p> <p>Limited spelling and grammatical errors. Uses the headings: Subject, Form and Content, to organize essay for each painting. Paragraphs are used for each main idea even within each heading.</p> | <p>2.5 pts</p> <p>Excellent</p> | <p>2 pts</p> <p>Good</p> | <p>1.5 pts</p> <p>Satisfactory</p> | <p>1 pts</p> <p>Fair</p> | <p>0.5 pts</p> <p>Poor</p> | 2.5 pts |
| Total Points: 50 | | | | | | |

Appendix 4: Course Final Grade Averages (participant sample)

